

Choral Harmony, No. 175.]

THE QUAVER,

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A monthly Advocate of Popular Musical Education,
And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, Paternoster Row, London, E.C

No. 37.]

JANUARY 1, 1879.

[One Penny.]

SEVENTY-NINE

Happy Years to all our Readers! The Quaver begs leave to return thanks for the support hitherto accorded: it has nothing whatever to complain of on the part of its Subscribers, and fervently hopes that they are able to return the compliment.

The Quaver,

January 1st, 1879.

THE QUAVER for 1879 will contain occasional articles on subjects of interest to the teacher and advanced pupil.

The whole of the music issued will be printed in Letter-note, a portion of which will consist of a re-issue of certain numbers of Vol. III. Choral Harmony: these will be printed in better type, will contain more matter than formerly, and in many cases entirely fresh arrangements, and will, therefore, be to all intents and purposes new numbers.

A new Elementary work is in preparation, respecting which further particulars will shortly be announced.

The attention of our readers is directed to the advertisement respecting back numbers. If long short time reprints of any portion of the back-pieces will become impossible: our friends will, therefore, find it advisable to take in THE QUAVER monthly as it appears.

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The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

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Write legibly—Write concisely—Write impartially.

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FIRST STEPS IN MUSICAL COMPOSITION

is the text-book used by the Students of the "Quaver" Composition classes. Now ready, Sheet 1 of the revised edition, reprinted from THE QUAVER, sixteen pages, containing paragraphs 1 to 98; sheet 2, comprising paragraphs 99 to 183. Copies can be obtained, post free 4d. per sheet, on application to the Secretary.

THE QUAVER is published on the 1st of every month. Price One Penny, including from four to eight pages of music printed either in Letter-note or ordinary notation. Post free for twelve months,—one copy 1s. 6d., two copies 2s. 6d.

THE SINGING SCHOOL, a new work on the Letter-note Method, in preparation.



401. RULE II (*par.* 40) is generally understood to admit of an exception if the parts proceed by contrary motion, also if the composer chooses to strengthen one part for a temporary purpose. Further, exceptions are made in the case of an arpeggio chord (*par.* 344), and some of those stated for rule 1 are also applicable to rule 2.

402. RULE III (*par.* 42) is purely a requirement to be fulfilled by the student of harmony: the composer acts as he pleases.

403. Rules IV to VII (*pars.* 46 to 52) contain advice rather than state laws, for the most important of them (rules 4 and 5, doubling or omitting the third of a triad) are often set at defiance. Some composers have a "sweet tooth," and double the third, possibly in consequence of this predilection. As regards omitting, it sometimes happens that the composer requires the softness or vapidness which the omission secures. For example, the passage in "On mighty pens" (Haydn's *Creation*), shown in fig. 329, is exceedingly appropriate and effective, partly through the occasional omission of the third, and partly on account of the position and pitch of the chords (*see par.* 163, c):—

Fig. 329.



Another case in point occurs in Gade's *Comala*, regarding which a reviewer in one of the London musical journals* remarks:—

"The chorus of warriors, 'Up! for the fight,' is a very graphic piece of writing, the use of the incomplete triad (without the third) on the word *fight* giving greater character to the passage in which it occurs."

404. RULES VIII and IX (*pars.* 85 and 144) are, in some degree, included in the observations respecting rule 1. It is impossible to assign any hard and fast limits to either, to rule 9 especially, and the ear must decide.

405. RULE X (*par.* 182) is a modern law of musical etiquette which is very rarely violated nowadays.

406. RULE XI (*par.* 309) is one respecting the observance of which an experienced ear must decide.

* The Choir, July 7th, 1877.

FIRST STEPS IN MUSICAL COMPOSITION.

107

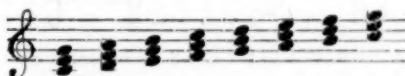
THE CONSONANCE OF THE FOURTH.

407. As the perfect fourth is the inversion of the perfect fifth, we might naturally expect that consecutives are as objectionable in the one case as in the other. This, however, is not the fact; for such a sequence of fourths as appears in fig. 330 is freely allowed, while a similar succession of fifths (as in fig. 331) is bad.

Fig. 330.



Fig. 331.



Nevertheless, as a "perfect" consonance the fourth is less free in its progressions than the imperfect intervals, and many writers* hold that consecutive fourths between the *outer* parts must be avoided. This rule implies, of course, that in two-part harmony a sequence of fourths is objectionable: it is to be observed, however, that a continuous string of intervals, of the same name and *kind*, is unpleasant even in four-part harmony, and is worse if the parts are fewer—try the effect of an ascending or descending succession of major thirds or major sixths. The reason why consecutive fourths are less objectionable than consecutive fifths is probably to be found in the fact that the former interval is less "perfect" than the latter—i.e. the mutual relation of the sounds forming the interval is not so close—a matter which together with that of the "ratios" of the consonances, is explained in "Memoranda on Interval," *ante*.

* Dr. Macfarren lays down the rule that, subject to certain exceptions, "No part may proceed in fourths with the bass." The exceptions stated are "when the second fourth is portion of a fundamental discord" (i.e. one whose root is the tonic, supertonic, or dominant), and except "when the second fourth is a passing note."

408. But, besides the restriction stated in par. 407 respecting the progression of the fourth, it has been, and to some extent is still, customary to treat the fourth as a dissonance and *resolve* it. This arises partly through the habits of the ear, which is accustomed to the resolution of the fourth when it appears as a *real* dissonance in such a progression as fig. 332; and the ear expects it even when the *SOL* is absent; partly also because *FA* is a *leaning* sound (leaning upon, or leading downward to, *MI*), and when *FA* is sounded along with *DO* in another part (say the bass, as in fig. 332), this tendency is increased, and the ear is gratified when *FA* is succeeded by *MI*. This forms a habitual progression which extends itself to such combinations as 333 to 336,

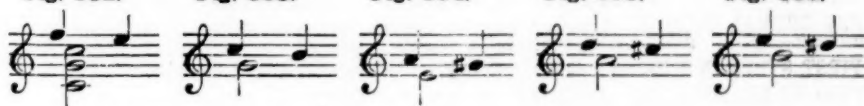
Fig. 332.

Fig. 333.

Fig. 334.

Fig. 335.

Fig. 336.



in which the uppermost sound is made to lean upon the accidentally-raised note beneath it. In each of these cases the sharpened note is a leading-tone (real or artificial), and the preceding note a tonic (real or artificial); and it is noteworthy that, so strong is the power of harmony to modify the characteristic effect of the sounds, the tonic leans upon the leading-tone instead of *vice versa*.

409. From these facts it appears that rule 1 to 11, although wise and proper under general circumstances, and devised in the interests of the composer, can sometimes be violated with advantage: a course of practical composition, combined with diligent analysis of the works of good composers, will in due time enable the student to become "a law unto himself." Reserving to the last our word or two upon the subject of practical composition, we shall now proceed to state the nature of those higher departments of study which are above and beyond that of Harmony, and with which the student-composer ought to have some acquaintance.

NOTICE. All back numbers of THE QUAVER reprinted after this date will be charged thus:—

The Music only, price one penny.

The Letterpress only, price one penny.

Music and Letterpress, price twopence.

This arrangement, which has now become necessary in order to avoid actual loss, will not affect the price of back numbers at present on sale at our publisher's, but as soon as the present editions are sold off the double charge will commence. Nos. 1 to 12 cannot be reprinted: therefore, if our friends wish to complete their sets, they should order without delay.

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A NEW POSTAL CLASS, for beginners, commences **JAN. 1st**. The instructions necessary are contained in "First Steps in Musical Composition," which can be obtained of the Secretary; and the only preliminary knowledge requisite is that possessed by the average singer or player who is able to read music. The themes and problems, to be worked out by Students, forwarded on receipt of entrance fee.

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Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may, if they choose, send in periodically only a single set of exercises worked out jointly.

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MR. ADLEY has unexceptional references which he will be happy to forward, and holds first class testimonials from London Colleges.

Address:—**Mr. J. Adley, The Park, Tottenham, London, &c.**

The Pioneers of the Singing Movement.

MAINZER ON GAELIC PSALM TUNES.—(Continued from Page 207.)

POPULAR melodies derive their origin from Nature, from instinctive musical inspiration, and the accidental resemblance between the music of nations, remote from each other by time and place, must be attributed to the nature and succession of sound. The people who invent or sing melodies know but little about scales and modes; it is the musician who reduces them to the simple elements of the scale to which the various notes belong. What we call the Grecian modes, are nothing more than the simple, natural diatonic scale, varying its character into the dorian, phrygian, lydian, &c., or the hypodorian, hypophrygian, &c.; and their only distinction consists in the difference of the starting notes, and the consequent change in the position of the semitones, the melodious cadences and modulations. All those melodies, therefore, in which the natural notes only of the scale are used, may be considered as of the Grecian mode, although they have nothing in common with the latter, but the universal affinities of nature. The harps of Ireland, and the bag-pipes generally, have no other notes but those of the natural scale; and those accustomed to such instruments, make use in minor modes constantly of the minor seventh

in final cadences:—



and thus produce that singularly striking effect which we hear in the Gregorian chants, and in compositions of the fifteenth and sixteenth centuries, while in modern compositions the

augmented seventh:—



is almost indispensable to satisfy the exigencies of our ear.

In regard to rhythm also, the present tunes require some consideration. Rhythm consists of the grouping of the various corresponding parts of a musical thought. Rhythm gives to music a certain character of movement, and is one of its greatest charms. In the tunes in question, there is no regular rhythm. The various rising and falling notes are grouped round one syllable; and form a short melody of themselves, which, although it stands in connection with the notes which precede and follow, has not that strongly marked character produced by a succession of symmetrical,

or in other words, rhythmical phrases. This absence of rhythm in its strictest sense, gives to these tunes a wildness, which we find so completely represented in oriental melodies, such as we hear sung by Armenians, Arabs, and Jews.

But all the tunes are not alike irregular in their rhythmical construction. Almost the whole of Elgin consists of groups of phrases intimately connected with each other. The melody of Elgin, as everyone may see, is perfectly beautiful. So is that of French. In the whole range of popular melodies, there is scarcely one which excels that of the second and fourth line.

Every one of the others contains something to be admired for beauty and originality. The whole of Dundee is very fine; the first line may almost be placed at the side of one of the finest phrases in the Gregorian chant. The second line is brilliant, and, when sung by a multitude, must border on the sublime; such also is the third. The fourth line again brings strongly to our mind the style of the primitive church chant. The tunes Stilt and Martyrs are very wild, but both contain beautiful passages: especially touching and plaintive is the melody of the first line of Martyrs. That tune has moreover a singularity in its final cadence which cannot be passed over in silence, where suddenly the minor changes into major. This striking effect occurs rarely in modern music, but is very frequent in the compositions of the great Roman masters, as in the works of Palestrina, Orlando Lasso, and a hundred others. It is even to be met with in many old Scottish church tunes, harmonized by composers who lived shortly after the Reformation.

The practice of singing a line in Recitative is very common in Catholic choirs; especially in Antiphons, where often one or two initial words are given out upon a little tune, before the Antiphon itself begins. The melody of the Recitative in the Gaelic tunes is such, that none who is acquainted with what, in Catholic churches, are called or *Vesper* or *psalm-tunes*, can fail to be struck with the almost literal resemblance. These Vesper tunes belong to the primitive church, and are believed to be the same alternate chant spoken of by Pliny in his letter to the Emperor Trajan when denouncing the Christians; and by Philo the Jewish historian in his beautiful description of the nocturnal meetings of the Therapeutes.

The Gaelic tunes, being constructed upon

the same natural principle as those of the sublime hymns and anthems of the primitive church, and the scientific works of the great masters, who, from the earliest time, down almost to our own day, followed the same track, must naturally, in many instances, remind us of one or the other, and bring to our recollections the melodies of other times, other climates, and other creeds. Their nature is at once simple and graceful; and those who are acquainted with popular music may, while listening to them, easily fancy they hear Sicilian litanies, or the gondolier at midnight from the Ponte Rialto, when he sings the *Jerusalem Delivered* of Tasso, or the laments of the past glories of Venice. In other moments they may remind him of the shepherd of the Pyrenees, singing his tale of love to the distant fair in his *Ah! quelles montagnes*. There are no features in these Gaelic melodies which may indicate their northern origin, or be associated with Strathpeffer, John o' Groats, or Cape Wrath. The musician will regard them as remarkable popular musical productions, but his astonishment will be increased, when he hears of the manner in which they are performed. Melodies of a luxuriant, ornamented character are usually sung by a few performers, while syllabic compositions can be appropriately rendered by numerous voices. But in these tunes our usual theory and practice are inverted, for they are sung by thousands and tens of thousands at a time.

Very little can be advanced respecting the origin of these tunes. In the Highlands, they are regarded as older than the common tunes; and the introduction of the latter are accounted an infraction of the old customs, almost as heretical and detestable to the Highland ear, as bishop's mitres or episcopal surplices to the Presbyterian eye. The aversion of the people to the Lowland or common tunes, appears, at first sight a strong presumptive evidence against their priority. The reformation, however, came from the Lowlands; and in its train, the psalms and their tunes. The Scottish Reformers, who followed the model of Geneva in other things, borrowed from thence their style of singing, and several of their tunes. Calvin, the most unmusical of all the Reformers, left only so much, or rather so little, of music to his followers, that it was impossible to give or leave them less. He was quite averse to melismatic singing, or that style in which one syllable has more than one note: that style, in fact, of which the Gaelic Psalmody is the most perfect specimen.

The Lowland tunes must have reached the Highlands with the reformed principles, but have been there remodelled after the Highland

taste. Thus may have been given, to these comparatively new tunes of the Reformation, the colour of the more ancient melody of the Gregorian or Culdee chant; for, doubtless, the warbling of this style of Church music must have survived in the memory of the people when the zeal of the Reformation swept away or ruined their convents and churches. Those who sang, and those who listened, must have carried over to the new faith their musical reminiscences; and so clothed the too simple, unmusical, and barren tunes of the Reformed church, with tones similar to those which they had learned, sung, and loved in their childhood. In this sense the denomination of old and new, still living in the mouth of the people, would be perfectly justified.

They remained in the north of Scotland far longer Catholic than in the south. Individual teaching, after the reformed principles, may have been tried in several localities; but it was not, and could not be general. The Celtic language opposed to the Lowland preachers, who either were sent as missionaries or as exiles to the north, an insurmountable barrier. We find in Calderwood's History, that at the seventh general Assembly held in December 1563, "Mr. Robert Pont, Commissioner of Murray, Inverness, and Bamf, declared how he had travelled in these parts; but confessed his inability, in respect of the laike of the Irish tongue, and therefore desired the Assemblée to appoint another, expert in the Irish tongue, to be commissioner." And almost a century after the Reformation was accomplished and established in the Lowlands, the necessary doctrinal works began only to be committed to print in the Gaelic language. It is true that Bishop Carsewell's Prayer Book, or, as it is commonly called, John Knox's Liturgy, the first ever printed in Scotch Gaelic, appeared in Edinburgh in 1567; but nearly seventy years elapsed before the publication of a second, viz., Calvin's Catechism, which appeared in 1631. The third book printed in this language, was the Psalter of the Synod of Argyle, containing only fifty psalms. It was printed at Glasgow in 1659.

How rare these books must have been, and how little spread among the population, appears from their present scarcity. At this moment not one of the public libraries in the three British Kingdoms can produce a copy of any of these three works. The only copy of John Knox's Liturgy in Scotland, is in the possession of the Duke of Argyle. One copy seems to have been transported to Germany; for we find in Adelung's *Mithridates* a very minute account of it. In Scotland, it has

almost ceased to exist—an apparent proof of the unpardonable neglect of the Gaelic language. If it be true that Napoleon, after having read a translation of Ossian, established a Gaelic Professorship in the University of Paris, the Scottish university must find therein a very humiliating example of the respect due to one of the oldest languages in Europe.

Calvin's Catechism and the Synod of Argyle's Psalter have also become so rare that, a few years hence, they will in all probability be placed in the catalogue of those works which have been lost; lost, not like the works of Titus Livius, through inundations, devastations, and revolutions of empires, but purely by the contempt with which the haughty stars of a more modern literature look upon the

unpolished child of nature—the only relic of an ancient, proud, and hardy people, before whom, in many encounters, even the Roman eagles trembled.

Kirke's complete translation of the Psalms was the fourth work printed in Gaelic; it appeared in 1684: the first New Testament in 1767; and the whole Bible only in the year 1801.

Even till very lately, the rarity of Gaelic books was such, that, in domestic worship, the head of the family was accustomed to translate from the English Bible. In many families this custom was kept up after Gaelic Bibles had become general, which may be easily accounted for by the variety of dialect in different parts of the country. [To be continued.

That old Serpent.

By JOHN CROWDY.

THE last time I heard him—till the other night at the rooms of the College of Organists—was at least thirty-five years ago. It was in a village church on a Sunday afternoon. A sort of what would now be called a choral festival was being holden, only it was nothing in the least like what now occurs under the name. There was no organ. That engine of destruction of what I will call "character" in music was then confined to cathedrals and large town churches. So the old wooden serpent and his friend, the bassoon, had a chance of being heard, instead of buzzing unperceived—as they would have to now—in an eddying sea of pipe-tone. The bassoon was there—the horse's leg, funny rustics called it; a village carpenter played it. Besides these I think I may trust my memory to say there was a fiddle, played by the village shoemaker, and a clarinet, and the vicar's gardener played the bass viol, as its good English name is. The serpent was a stranger, who came over by invitation with the singers of the next village, of whom a contingent of some six or eight had brought their voices to the eight or ten who belonged to the church where the choir gathering was held. I don't think the vicar had anything to do with it, or the curate. In those days the talent for music, which is always existent here and there in all our English villages, organized itself round the church as a centre, without clerical drilling or clerical interference. So, by the way, did the singers; and I am not sure, though in this doubt I do not wish to involve any of my respectable readers, that the clergy were not better out of it. A sort of voluntary orchestra

grew up spontaneously; the parson, no doubt, had his indirect influence, because, as I have said already, his gardener was the bass viol, and because, as I may add, the clerk was the leading bass singer. The trebles were women, not boys, and they all sat in "the gallery," at the west end of the church, through the open door at the top of the staircase, leading to which you might watch the "sallie" of the tenor bell, on which the head ringer would be ringing a solo—chimes having preceded—working up and down for five minutes before the commencement of service.

I cannot say what music was performed, childish memory does not serve me, except that *Magnificat* and *Nunc Dimittis* were elaborately rendered. The serpent was great in the Song of Simeon. Not noisy, though, I think, he let out his low C in the *Gloria*; but busy with a moving bass in a tender *mezzo-forte*, as the singers sang, "Lord, now lettest Thou Thy servant depart; depart in peace, in peace, depart in peace: according to Thy word." I think in the next verses the other instruments had it more to themselves; and then, as I have said, the serpent was great again in the *Gloria*.

They accompanied the little anthem also, and the hymn. This last was sung to a tune such as the editor of *H. A. M.* would put in his waste-paper basket at a glance, and the reverend compiler of the *Hymnal Noted* would scorn to admit an acquaintance with, though it was an indigenous outcome of religious fervour as good in its way as any tortuous *Pange Lingua* or wriggling *Conditor Alme*. It was a tune of the "Devizes" or "Lydia" type—a wild, rustic, racy melody, of English village

growth, and such as a man might praise God to and not be afraid of spoiling. There were repeats in the last line, and rests for the women's voices, while the men had a line to themselves; and didn't the bassoon and that old serpent "reinforce" the parish clerk and the village basses!

Was it irreverent, laughable, comic? I make bold to say "No." At least I cannot remember any such effect. What I can remember is the plaintive effect of the bassoon tone, and the manly emotional voice of the serpent. There was, at least, no lack of "character" in the performance. All that there was of musical talent in the village was there, and the players enjoyed the part they took, and behaved towards their instruments—as players will—almost as a mother treats her baby. There was, however, I remember, one sturdy old clarinet player in the village who was a Dissenter. He kept obstinately aloof from the church, but held a sort of choir practice one evening a week, which some of the church singers used to attend, and where a wonderful repertory of Devizes-like and Lydia-form tunes were produced, all in the Dissenter's own MS. I would give a deal for that old tune-book now.

As I said, I never heard that old serpent again. I am not sure that there was ever another choir gathering of the same sort in the church afterwards. There is a gap in my memory. What I next recollect is a very different state of things. Tract Ninety had appeared, and the new vicar had read it. Daily services had begun, with two old women and the schoolmaster for congregation; all the men of the village were in the fields at work hours before it began, and took no notice

whatever of it; still the service went on. No one now sat in the gallery on Sundays. The fiddle, the bassoon, the clarinet, the bass viol had disappeared. No young women's voices brightened the singing; a group of national school-children, led laboriously by a certificated schoolmaster—his voice brought to the verge of a croak by his efforts to make the boys sing, rattled through the Psalms to what were then considered Gregorians, and trotted briskly—too briskly for the poor old clerk and aged parishioners—over a long hymn to a tune from which every passage giving more than one note to a syllable had been rigorously pruned. "Miles' Lane" was under a ban; "Devizes" would have sent the new curate into a fit; "Carlisle" or "Mount Ephraim" had been condemned by Tractarian authority; scarcely were "Wareham" or "Rockingham" to be borne with; the duet for trebles in the third line of "Shirland" had been sneered out of church; and the bit for basses alone in "Cambridge New" was heard no more. The clarinet and bassoon, I recollect, went off to the meeting-house; the fiddle, I fear, to the beershop. In process of time an organ was set up in the chancel, and the national school boys had this to pull them along, instead of the hoarse and weary certificated teacher.

At the vicarage they considered it a reform. I am not so sure myself. But it was a pleasant reminiscence to me when that old serpent—or his brother—turned up again the other night; though a little odd, I thought, that the disuse of him should have been a subject of regretful discussion at the rooms of the College of Organists. For is it not the organists who have killed him? [Choir.

MONTHLY NOTES.

HAYDN'S skull, the history of which Professor Ella's third edition of "M. Sketchy" gives an account, is now offered for sale at Vienna, since the death of the late Baron Rokitsansky.

Madame Caroline Pruckner, Vienna, teacher of singing, has invented a toy under the name of "Notenspiel," for learning the musical notes, which at the last "Exposition Universelle" received honourable mention. The child is presented with a moveable toy through which the sense and taste for drawing is awakened. Through it the child gets acquainted with the whole musical system,

and is enabled to set a whole chord, and even a musical phrase, from which she unconsciously learns to sing and play at sight.

At a special evening Service, held in St. Paul's Cathedral, London, on December 10th, the whole of Spohr's *Last Judgment* was performed.

The Tannahill Anniversary Committee offer a prize of £5 for the best melody suitable for Tannahill's song, "The midges dance abune the burn."

The third season of the "Smoking Concerts," held at Ladbroke Hall, commenced on Saturday, November 30th. The Saturday evening concerts at St. James's Hall were resumed on the 16th.

London: F. PITMAN, 20, Paternoster Row.

Edinburgh: JOHNSTONE, HUNTER, & CO.



SUPPLEMENT TO THE QUAVER,

JANUARY 1, 1879.

Balance of Testimony—The "Choral Primer."

THIS new elementary work on the Letter-note Method has been favoured with the following press notices, for which thanks are respectfully tendered. The notices are here printed *verbatim*, and without attempt on our part to controvert any opinion expressed. In sending a book for review, the reviewer is expected to state his candid opinion, his noticing the work at all is a benefit gratuitously conferred upon the author, who, therefore, has no right to complain even should his book get 'cut to pieces'—a fate which the Choral Primer has thus far fortunately escaped. In one case, a necessary word of explanation to our readers is added; in another, a slight correction upon a question of fact.

"The Tonic Sol-fa system is gradually overcoming the strong prejudices which have been urged against it, and now that it has in its favour no less an advocate than Dr. Stainer, it will, no doubt, advance more rapidly in favour with those who have to teach children singing, as it does away, to a great extent, with much of the tedious instruction and technicalities of the old system. The system described as the 'letter-note method' is clearly explained in the 'Choral Primer' which also contains capital exercises on 'time,' 'intervals,' and the various major and minor keys."

"The Quaver," which is, as stated in the title, an advocate and exponent of the Tonic Sol-fa system, contains also a short resume of past musical events, as well as a number of the 'Choral Primer.'—*Musical Standard*.

[It may be necessary to explain to our readers that the term *Tonic Sol-fa* is here used in its widest sense, meaning *Do-for-the-key-note* or *Movable Do*, as is evident from the concluding statement that THE QUAVER is an advocate of *Tonic Sol-fa*.]

"This is a useful book of elementary training on the 'Letter-note Method.' It may safely be recommended as an excellent course of instruction in outline."—*Abroath Guide*.

"This is an introduction to part-singing, having the music written in the 'Letter-Note Method'—a combination of the Tonic Sol-fa and staff notations—which will make it universally useful. The work is thoroughly practical, and admirably adapted to promote the progress of good popular choral music. Those who go through the course of practice indicated in its pages will find that it guides them intelligently and successfully through the elementary difficulties of part-singing, and when they have mastered the examples contained in the 'Primer' will find in 'Choral Harmony' (which is published monthly along with 'The Quaver') ample material for the exercise of their singing powers."—*Aberdeen Journal*.

"This is a cheap musical publication that may be recommended to vocalists from the circumstance that being written in both the

old and new notations, it is adapted to singers of all stages of advancement. It will be found very useful for elementary teaching.—*Huddington Courier*."

"The 'Choral Primer,' a course of training on the 'Letter-note Method,' is a publication we can confidently recommend to all musicians."—*Alloa Journal*.

"The *Choral Primer* is the exponent of that system of musical notation known as the letter-note method, the musical symbols having each attached to it in a clearly cut type the initial letter of the *Do*, *Mi*, or *Sol* which it represents. The book contains a course of elementary training in this method, and for those who wish an easy process of initiating themselves into the mysteries of the old notation symbols and the elements of the science of music, no cheaper or more lucid book of instruction will readily be found."

If the *Choral Primer* is the exponent of the letter-note system of music, *The Quaver* is its advocate. It is a monthly magazine of popular music, this part containing four harmonized pieces besides several pages of letterpress."—*Dundee Advertiser*.

"The 'Choral Primer' and 'The Quaver' are publications on the letter-note system of teaching music. They are published by F. Pitman, London, and cost sixpence and one penny respectively. The Primer seems to be at once a plain and effective method of inculcating the art of singing 'at sight.' The rules laid down are amply supplemented by illustrations, which are varied, simple, and sufficient for the interpretation of the text. 'The Quaver'—a small number of the same class as the Primer—is occupied with rules and lessons on harmony, composition, and the more advanced features of the art. It also contains eight pages of music printed in the Letter-note system. Of course it is principally in the particular system—the letter-note, as it is called—that these publications demand attention. We are not in a position whereby we can state positively its

merits or demerits as a system, but an impression remains with us that it might be found helpful to sol-faists who may be anxious to make themselves equally familiar with the old and new notations. The system is published, as already stated, by F. Pitman, Paternoster Row, London, and may also be had of Johnstone & Hunter, Edinburgh."—*Perthshire Constitutional and Journal*.

"From Messrs. Johnstone Hunter & Co., Edinburgh, we have the 'Choral Primer,' a course of elementary training in music, by the Letter-note Method. This method, like the Union notation, is a combination of the stave and sol-fa systems, the principal difference, so far as we can see, being that while in the Union system the sol-fa initials are placed inside of the notes, in the Letter-note the letters are placed immediately above them. The use of the initials at all has been compared not unhappily to the use of bladders by a swimmer—injurious to the learner and an encumbrance to the learned. How far the sol-fa syllables should be used in teaching the old notation will, however, always be a *questio vexata* which we do not pretend to decide. Apart from the Letter-note, the *Primer* is one of the most thorough and intelligible textbooks for elementary music that we have seen, and we doubt not that it is found useful by many teachers.

Along with the *Primer* we have a number of the *Quaver*, a penny monthly paper which advocates the claims of musical education in general, and the letter-note method in particular, and gives a few pages of music in both letter-note and the ordinary notation."—*Fife-shire Advertiser*.

"The *Choral Primer* will be found useful to singers beginning the study of the letter-note method."—*Orkney Herald*.

"The 'Choral Primer,' an educational pamphlet, and the 'Quaver,' a magazine, expound the 'letter-note' notation, a notation which consists of *Sol-fa* syllables written above the ordinary 'staves,' the *Doh* being 'movable.' The great principle advocated in these publications is that which Mr. Curwen and his co-labourers have employed to such advantage for many years. But it must not be forgotten that these latter owe their success to a *method and order* of teaching, without which their notation would be of little use; and though there is a good deal to be said in favour of the 'letter-note' method, we cannot perceive in the papers before us any indication of that

scientific plan of teaching and 'body of doctrine,' which the Sol-fa leaders have matured in the course of years of thought and toil."—*Christian World*.

[A notice to the following effect, which appears in the title page of the "Choral Primer," has escaped observation—"Only an outline is given of the instructions supposed to be conveyed orally by the teacher: fuller information upon the subjects treated appears in the 'Graduated Course' and 'Letter-note Singing Method.'" It is clearly impossible for an "outline" to contain a "body of doctrine." Further, in Letter-note the sol-fa initials are inserted *in* the stave, and above or below the notes, instead of as described.]

"The *Quaver*, with which is published *Choral Harmony*, is a monthly magazine devoted to the advocacy of what is called the *Letter-note* system of instruction in singing. The peculiarity of this system is, that it appends to the ordinary stave notation the sol-fa initials—*Do* invariably representing the major tonic. In the *Choral Primer* we have a course of elementary training in this Letter-note system. The *Primer* is divided into five chapters or parts, each being illustrated by lessons or exercises on the different subjects treated of. The first of these chapters deals with time and tune, the second with tonality, rhythm, intervals, triads and keys. The third treats of the mental effects of intervals and expression; the fourth of modulation and change of key; and the fifth and last, of the minor mode and modulation. A vast deal of instruction and information is presented to the student in a lucid and intelligent manner. We have gone carefully over the work, and we are convinced that the system advocated by Mr. Colville is in every respect superior to the Tonic Sol-fa Method. We, therefore, most cordially recommend the *Choral Primer* to the consideration of our musical friends, amateur and professional."—*Stirling Journal and Advertiser*.

"This little work, which costs only sixpence, contains a course of elementary training on the letter-note method of musical notation. It combines the advantages of the old notation and the sol-fa method; and, by the large number of students who have learned the sol-fa system, it will be found to supply an easy means of bridging over the gulph between it and the established notation. We can confidently recommend it, if not altogether for its own sake, at least as a means of transition between the two systems. The instruction is conveyed in a very clear form, and the illustrative specimens of music supplied are numerous and good. There is no reason why, with this little book alone, a class might not be carried successfully through the elementary

stages of a vocal education. A penny monthly furnishes good selections for practising. The publication entitled 'The Quaver,' issued by part before us has four pieces all very good." the same publishers, and in the same notation, —*Ayr Advertiser.*

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